

Henri Lefebvre – Situationism all its creative practices and I turned towards a bookshop and called it a ‘moment I am creating’.

By Shomit Sirohi

I. Paraphernalia

The analysis of the sketch of a country is aristocratic dominance with in fact measures of forms of wealth in companies, material wealth then and even surplus-value which then becomes a process of financializing, which then in a city is forms of a image ‘cars going past a man’ which then becomes the process of filmic living which creates a paraphernalia around an artistic man and is all that we do – this becomes a sketch of artistic things like waking up early or waking up late in the evening, and then of course being artistic curators who have a job which is Situationism – like that we are just women and men today, who follow each other and create moments – just that means psychoanalysis and life – let then the companies and processes work – we work on projects – we come from Sartre – the individual who wants to create projects – and in Situationism we do just that.

“How did you get here?”

“I was watching the film Tunes, and then I got into a taxi and came.”

“What were others doing?”

“We were political students and following Mao and how it is all about situations”

“I was just connecting everyone in a different way and it was like Panasonic conversations we kept having on the phone”

“Panasonic here, we are also on the road.”

Cities are in fact for Lefebvre – all about its architectural plan and even its finally ideas of ecological living – forms of water in the tap, even forms of dialectical things like walking – Jameson utopianises this once as in fact imagine just the process of walking in one side of the city in the South, and taking a taxi towards the north and crossing this with others on a phone in a central part of the city – situationism is like Situations and. Events – we meet and talk – and create in fact connections – all of this then becomes also creative truly – Not anything other than Henri Lefebvre ‘knowing whom’ it is about art living – like True in Faubourg St. Denis – from the day to the night – we are day thinkers and night is just the cinema of it.

- I. Slow cities, depressing the dynamics – but its actually a Situationism, it is the most creative Situationism running the city with companies and the paraphernalia working on the general plan and concrete plans.

Imagine a set of buildings with roads in complex roads and even forms of marques, arcades, types of old buildings and even forms of labour which then is criss-crossing the city in even traffic and cars and all that – this I call basic production and city dynamics – even finally capital applied to cities.

II. Now Enters Situationism – to make it alive

Create a moment – walk to the university, get on your headphones, be on the Situationist moment – and creatively it becomes in fact a organic image of a small bookshop ‘this is a moment, I am creating’.

III. Poverty of Spirit – Marx applied

Poorest bookshops, poorest neighbourhoods, poorest kababs, and poorest cafes, All a paraphernalia of the poorest mixed with then the concrete hotels and concreteness of its lighting system – and perhaps situationism is about the poorest life lived in the other poor Messianic rooms, with in fact some cheap bazaars.